



B O A R D O F S T U D I E S
NEW SOUTH WALES

2011

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Drama

General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ hours
- Write using black or blue pen
Black pen is preferred

Total marks – 40

Section I Pages 2–3

20 marks

- Attempt Question 1
- Allow about 45 minutes for this section

Section II Pages 4–7

20 marks

- Attempt ONE question from Questions 2–8
- Allow about 45 minutes for this section

Section I — Australian Drama and Theatre (Core Study)

20 marks

Attempt Question 1

Allow about 45 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate knowledge and understanding of drama and theatre relevant to the question
 - express your point of view using appropriate supporting evidence
 - present a sustained, logical and cohesive response
-

Question 1 (20 marks)



Discuss how the ideas and images in the plays you have studied might be presented in this theatre space.

In your answer, refer to your study and experience of TWO of the texts set for study.

Question 1 continues on page 3

Question 1 (continued)

Topic 1: Dramatic Traditions in Australia

Texts set for study:

Jack Davis, *No Sugar*
Dorothy Hewett, *The Chapel Perilous*
Alex Buzo, *Norm and Ahmed*
David Williamson, *The Removalists*

OR

Topic 2: Contemporary Australian Theatre Practice

Texts set for study:

Matt Cameron, *Ruby Moon*
Jane Harrison, *Stolen*
Jenny Kemp, *Still Angela*
Michael Fatcher and Helen Howard, *A Beautiful Life*

End of Question 1

Section II — Studies in Drama and Theatre

20 marks

Attempt ONE question from Questions 2–8

Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate knowledge and understanding of drama and theatre relevant to the question
 - express your point of view using appropriate supporting evidence
 - present a sustained, logical and cohesive response
-

Question 2 — Tragedy (20 marks)

How might the tragic vision in the plays you have studied be staged to make the vision relevant for contemporary Australian audiences?

In your answer, refer to your study and experience of TWO of the texts set for study.

Texts set for study:

List 1

Sophocles, *Oedipus Tyrannus*

or

Sophocles, *Antigone*

AND

List 2

Arthur Miller, *Death of a Salesman*

or

Tony Kushner, *Angels in America (Part 1)*

OR

Question 3 — Irish Drama (20 marks)

‘We recognise the characters in Irish drama as individuals, not stereotypes of a nation.’

Discuss this statement, showing how the characters in the plays you have studied might be portrayed on the stage.

In your answer, refer to your study and experience of TWO of the texts set for study.

Texts set for study:

Marina Carr, *The Mai*
Brian Friel, *Dancing at Lughnasa*
Martin McDonagh, *The Beauty Queen of Leenane*
John Millington Synge, *The Playboy of the Western World*

OR

Question 4 — Brecht (20 marks)

‘Brecht's theatre continues to reveal the many contradictions in our own society.’

Discuss this statement, referring to your study and experience of TWO of the texts set for study.

Texts set for study:

Threepenny Opera
Caucasian Chalk Circle
Mother Courage
Life of Galileo

OR

In your answer you will be assessed on how well you:

- demonstrate knowledge and understanding of drama and theatre relevant to the question
 - express your point of view using appropriate supporting evidence
 - present a sustained, logical and cohesive response
-

Question 5 — Site-specific, Street and Event Theatre (20 marks)

How does site-specific, street and event theatre create an experience that is different from the experience that audiences have in purpose-built theatres?

In your answer, refer to the TWO set texts and to your own experience of site-specific, street and event theatre.

Texts set for study:

Neil Cameron, *Fire on the Water*
John Fox, *Eyes on Stalks, Welfare State International*

OR

Question 6 — Approaches to Acting (20 marks)

Explain how the practitioners you have studied explore the connection between the mind and the body in their actor-training and theatre-making.

In your answer, refer to your experience of this topic and TWO of the texts set for study.

Practitioners and texts set for study:

Augusto Boal, *Games for Actors and Non Actors*
Simon Murray, *Jacques Lecoq*
Jonathan Pitches, *Vsevolod Meyerhold*
Tadashi Suzuki, *The Way of Acting*

OR

Question 7 — Verbatim Theatre (20 marks)

‘A verbatim play loses its impact outside its original social context.’

Discuss this statement, referring to your study and experience of *The Laramie Project* and ONE other of the texts set for study.

Texts set for study:

Compulsory text – Moses Kaufman and Members of the Tectonic Theatre Project 2001,
The Laramie Project

and ONE of the following:

Paul Brown, *Aftershocks*

Terence O’Connell, *Minefields and Miniskirts*

Alana Valentine, *Parramatta Girls*

Alana Valentine, *Run Rabbit Run*

OR

Question 8 — Black Comedy (20 marks)

How are taboos used in black comedy to challenge and confront the audience, and make them laugh?

In your answer, refer to your study and experience of TWO of the texts set for study.

Texts set for study:

Martin McDonagh, *The Lieutenant of Inishmore*

Harold Pinter, *The Homecoming*

Ian Wilding, *October*

Neil La Bute, *The Shape of Things*

End of paper

BLANK PAGE